

ÉDITION JURGENSON.

COLLECTION

DE

PIÈCES ET ÉTUDES MODERNES

POUR LE PIANO

à deux mains.

SUITE II.

N°	R. C.	N°	R. C.
48. Schulhoff. Op. 10. Airs bohémiens	net. 85	78. *Kotschubey. „Когда печаль ехезой“ transcr.	60
49. „ Op. 17. Galop di bravoura.	„ 45	79. * „ „Я очи зналъ“	60
50. Spindler. Op. 72. Tyrolienne brillante	„ 45	80. Krug. Ay chiquita.	net. 30
51. „ Op. 75. N° 1. Gazouillement d'oiseaux „ 30		81. *Langer. T. Op. 54. Fantaisie-Valse.	1 20
52. Voss. Op. 102. N° 2. Das Lied vom Herzen.	„ 30	82. „ T. Op. 57. N° 1. Premier aveu	„ 50
53. „ Op. 221. Fantaisie sur „la Traviata“	„ 50	83. Lefebure-Wely. Op. 54, N° 2. L'heure de la prière net. 30	
54. „ Con grazia (Une bagatelle)	„ 20	84. „ „ Op. 113. Rêve de Graziella.	„ 35
55. Tschaikowski. Airs de ballet. 4 mains	2 —	85. „ „ Op. 136. L'heure de l'angelus.	„ 35
56. Arditi. II bacio. Valse brillante.	net. 35	86. Löschhorn. Op. 32. N° 5. La Traviata	„ 50
57. „ La Stella. „ „	„ 35	87. „ Op. 63, N° 4. Bonheur d'amour.	„ 20
58. *Bernard, A. „Я очи зналъ“ de Kotschubey	„ 75	88. Lysberg. Op. 34. La Fontaine	„ 30
59. Biehl. Op. 12. Mazurka russe	„ 15	89. „ Op. 75. Ressonvenir.	„ 30
60. Blumenthal. Op. 47. Na Palombella chianca.	„ 20	90. Malling-Jörgen. Airs danois.	„ 30
61. „ Op. 50. Lago maggiore	„ 35	91. Mayer. Ch. Op. 270. Thème Suisse.	„ 45
62. „ Op. 67. Danse des gnomes.	„ 45	92. „ „ Op. 279, N° 1. Mignon.	„ 15
63. Cramer. H. Op. 84. N° 33. Il Trovatore.	„ 45	93. „ „ Op. 292. „Ты не повторишь“.	„ 30
64. Croisez. Op. 102. La brise et la plainte	„ 20	94. „ „ Op. 303. Nocturne mélodique	„ 30
65. *Dreyschock. Rhapsodie.	„ 75	95. „ „ Op. 326. Les rayons et les ombres.	„ 30
66. Dupont. Op. 2. Pluie de Mai. Etude de trille	„ 30	96. Meyerbeer, Schiller-Marsch	„ 45
67. Evers. Op. 8. Octaven-Etude	„ 35	97. *Nabokoff, Petite Valse	„ 40
68. Gockel. Op. 21. Schweizer-Klänge	„ 30	98. * „ Pensée du matin	„ 40
69. Godefroid. Op. 70. Les chansons de Madrid.	„ 35	99. Pacher. Op. 51. La nayade.	net. 45
70. Herz. Op. 167. La Californienne	„ 35	100. „ Op. 53. La tendresse.	„ 30
71. Hess. Op. 71. Jo t'amero.	„ 30	101. Richards. Op. 67, N° 1. En absence.	„ 30
72. *Hesse. „Глаза“ Romance de Sokoloff	„ 85	102. „ N° 2. Louise. Ethel.	„ 20
73. Jadassohn. Op. 12. N° 2. Valse brillante	net. 20	103. Rosellén. Op. 153. La mélancolie.	„ 30
74. Jaell. Op. 69. Salut à Venise	„ 30	104. *Sokoloff. „Грусть дѣвочки“ p. Hesse.	„ 60
75. „ Op. 81. Regrets en quittant la chère patrie „ 30		105. *Trester. H. Op. 8. Marche.	net. 60
76. „ Op. 82. Le Carillon	„ 45	106. Wallace. Op. 82. Rigoletto-Ballade	„ 30
77. Ketterer. Op. 177. Chant du Lido.	„ 35	107. „ Andante amoroso de Paganini.	„ 30

108. Wallace. Com é gentil. Sérénade. net. 30 kop.

*Propriété de l'éditeur.

MOSCOU CHEZ P. JURGENSON

St. Petersburg chez J. Jurgenson.

COMMISSIONNAIRES DE LA SOCIÉTÉ MUSICALE RUSSE.

Zytomir, chez Budkiewicz.

Charkow:

Orel, chez Hentschel.

Tiflis, chez Lanko.

chez Gerhard, chez Ballin.

Odessa, chez Zanotti.

REGRETS EN QUITTANT LA CHÈRE PATRIE.

NOCTURNE

par

A. JAEEL.

Op. 81.

Andante.

PIANO.

p

p dol: con espressione.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

p elegante poco rall:

a tempo.

tr

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Moscou chez P. J. Jürgenson.

753.

Impr. P. J. Jürgenson.

3. poco rall:

f

pp

tr

pp

ben cantando.

a tempo.

rall:

p

pp

pp

rall:

legg:

rall: molto.

753.

quasi doppio movimento.

p legg: senza Ped. e non legato.

accel: rall:

p

p

accel: sostenuto.

p f

*Ped. **

First system of musical notation, measures 1-4. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes. Measure 4 includes the instruction *p rall:* and a *Red.* marking below the staff.

Second system of musical notation, measures 5-8. Measures 5-6 include the instruction *p* and fingerings 2, 3, 1. Measure 7 includes the instruction *rall:*. Measure 8 includes the instruction *tempo 1^o* and *p dol: espressivo.*. *Red.* markings are present below measures 5 and 8.

Third system of musical notation, measures 9-12. Measures 9-10 include the instruction *pp*. Measures 11-12 include the instruction *pp*. *Red.* markings are present below measures 9, 10, 11, and 12, with asterisks between them.

Fourth system of musical notation, measures 13-16. Measures 13-14 include the instruction *pp*. *Red.* markings are present below measures 13, 14, 15, and 16, with asterisks between them.

Fifth system of musical notation, measures 17-20. Measure 17 includes the instruction *tr* (trill). *Red.* markings are present below measures 17, 18, 19, and 20, with asterisks between them.

8.....

p *f* *dim.* *p*

Ped. *

8.....

tr *p* *pp* *p ben cantando.*

Ped. *

tr *pp* *elegane poco rall:*

Ped. * Ped. * Ped. * Ped. *

tr *f* *p* *cres:*

Ped. * Ped. * Ped. * Ped. *

The musical score consists of four systems of piano notation, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The notation includes various dynamics, articulations, and performance instructions.

System 1: The first staff begins with a forte (*f*) dynamic. The second staff has a *marc:* (marcato) instruction. The third staff has a fortissimo (*ff*) dynamic and a *con calore.* (with heat) instruction. The system concludes with a *Red.* (Reduction) instruction and an asterisk.

System 2: The first staff has an *a tempo.* instruction. The second staff has a *rall:* (rallentando) instruction and a *pp elegante.* (pianissimo elegant) instruction. The system concludes with a *Red. una corda sino al fine.* (Reduction one octave lower until the end) instruction and an asterisk.

System 3: The first staff has a *pp* (pianissimo) dynamic and a *estinto.* (faded) instruction. The second staff has a *pp* dynamic. The system concludes with a *Red.* instruction and an asterisk.

System 4: The first staff has a *morendo.* (diminuendo) instruction. The second staff has a *pp* dynamic and a *rall: molto.* (rallentando very much) instruction. The system concludes with a *Red.* instruction and an asterisk.